

Theatre

Sharpless, United States consul at Nagasaki—Thomas D. Richards.
 Night—Otley Cranston.
 Goro, a marriage broker—Rudolph Koch.
 Prince Yamadori—George Natanson.
 The Bronze, Cho-Cho-San's uncle, a priest—Miss Adelaide Ott.
 Cho-Cho-San's mother—Miss Winifred Baldwin.
 Conductors—Mr. Rothwell.
 Night—Mr. Doppler.

There are fifteen characters in all besides the bridesmaids and gelsa girl friends of Madam Butterfly, but the leading roles are so exacting that alternate singers must be employed in order to give eight performances a week. No one singer can take these parts more than two or three times each week and retain that beauty and freshness of voice essential in all grand opera artists.

For the afternoon performance in Salt Lake, the accomplished Norwegian prima donna, Phoebe Strakosch, the niece of the greatest of divas, Adelina Patti, will be a decided treat to those who have heard of the romance and tragedy that surround the beautiful character of Madam Butterfly. Miss Strakosch studied her interpretation under Puccini himself, and Madam Carre, during the preparation of the opera for the Opera Comique in Paris, Miss Ethel Houston, who takes the contralto role of Suzuki at the matinee, is the gifted southern song bird whom Mr. Savage first heard in Paris, and who sang the role last summer with so much success. William St. Willis, who takes the part of Pinkerton, the United States navy lieutenant, was brought from the Royal Opera in Vienna, where he had already won fame in the Puccini operas of "La Boheme" and "Tosca."

Mr. Richards is the American baritone who created the role of Sharpless last year, and Walter Rothwell, who will conduct the big symphony orchestra of nearly fifty musicians in the afternoon is the same young genius and authoritative director who was first brought to America by Mr. Savage for his famous production of "Parsifal."

Another rare treat is in store for Salt Lake City opera lovers for the night performance when the handsome Rena Vivienne, an established favorite here, will have the title role. Miss Vivienne was selected in Milan, Italy, by Puccini himself after she had sung the exciting music and her brilliant dramatic soprano had rung through the capacious auditorium of historic La Scala. She is styled an ideal Madam Butterfly. With Miss Vivienne will be Harriett Behnee, the Berlin Royal Opera. Miss Behnee created the role of Suzuki in America last year. Vernon Stiles, with his dashing stage presence and superb sympathetic tenor voice will be the Pinkerton at night, and Otley Cranston, the London baritone, will have the part of Sharpless. Mr. Doppler, who conducts at night, was brought from the Grand Opera at Amsterdam last year, especially to alternate with Mr. Rothwell.

Vaudeville at Orpheum.
 The coming week's bill at the Orpheum is full of very novel and entertaining features. Coming as it does on the heels of the Road Show, comparisons are likely to be made, but the management promise that it will be more than able to hold its own.

As headliners Lillian Burkhardt and company appear in "The Lady and the Bracelet." This is a new playlet, and has proven to be a very satisfactory vehicle for Miss Burkhardt to display her peculiar abilities. The sketch is full of comedy and also serious lines

and unique situations. Miss Burkhardt is ably supported and assisted by Ernest Van Pelt, Warren Ellsworth and Allegra Gardner.

Sydney Grant comes recommended as an able and polished dancer, mimic and impersonator, who has won fame in both Europe and America for his clever work. Then comes Carron and Farnum, who are billed as eccentric and grotesque acrobats. Their work is said to be of a highly sensational and novel kind.

Joe La Fleur, assisted by his famous Mexican dog, offers a gymnastic act that is a thriller. He is best remembered for his daring work with Ringling Brothers' circus. One of his turns of balancing on a high ladder is said to be an act that will cause even the most blasé to sit up and take notice.

"A Revelation on the Banjo" is what the act of Mr. and Mrs. Clarke is called. Of their work, one critic said: "The Clarks, a duo, who daily with the banjos, are rather what is claimed for them, revelations on the instrument. They get a music, a melody, a

stand this, when one takes into consideration that Harry Jackson, the author, and who plays the principal comedy character in the piece, shows for his subject the best character and strongest situations contained in Charles Dickens' great story, "David Copperfield." And by adding to these some novel ideas of his own has manufactured a play far above the average. Among the many novelties introduced may be mentioned the great shipwreck scene, the hand-to-hand fight in the storm, the old ship turned upside down on the beach where dwells the famous old Pergott family, the village churchyard in winter, in which scene is introduced the greatest dramatic situation ever achieved by two women characters, viz., Rosa Dottle and Emily.

The play abounds in beautiful situations and stirring climaxes, and the patrons of the Grand will no doubt enjoy the Dickens play.

There will be matinees of this melodramatic novelty Wednesday and Saturday.



MISS JASMINE YOUNG.
 Who will appear at the Salt Lake Theatre Monday evening in "Miss Civilization."

harmony and actually what seems to be a human voice out of one of the duets. They get out the most difficult of the grand operas.

These acts, with entirely new films on the kinodrome and Willard Weihe's orchestra, will complete the bill.

"What Women Will Do."
 Harry Jackson's latest success, as presented by the Holden Brothers company, is considered the best melodrama now playing at popular prices, and bids fair to do a big week's business at the Grand, commencing tonight.

Both press and public throughout the country agree that it contains more heart interest, stirring climaxes and better scenic effects than any drama produced this season. It is easy to understand this, when one takes into consideration that Harry Jackson, the author, and who plays the principal comedy character in the piece, shows for his subject the best character and strongest situations contained in Charles Dickens' great story, "David Copperfield." And by adding to these some novel ideas of his own has manufactured a play far above the average. Among the many novelties introduced may be mentioned the great shipwreck scene, the hand-to-hand fight in the storm, the old ship turned upside down on the beach where dwells the famous old Pergott family, the village churchyard in winter, in which scene is introduced the greatest dramatic situation ever achieved by two women characters, viz., Rosa Dottle and Emily.

The attraction at the Lyric tonight is the old but popular drama, "Hazel Kirke." The Utahna stock company is giving an excellent production, and drawing large and well pleased audiences nightly.

"Monte Cristo" will start Monday and continue five nights. This company should put up an excellent production of "Monte Cristo." Special scenery and effects are being built for this well known drama, and special efforts are being made to put on one of the best dramatic and scenic productions of the present season. "Rip Van Winkle" will follow "Monte Carlo."

"Coming Thru' the Rye."
 The production of "Coming Thru' the Rye" at the Salt Lake theatre Feb. 21 brings to this city for the first time one of the greatest musical comedy successes that has ever been brought forward in this country. We are to have in every detail the original company and all the scenery, costumes and electrical effects which have characterized the presentation of this work in all of the large cities. Hence, theatre-goers may warrantably look forward to the event with anticipations of more than ordinary enjoyment. It may be said at the outset that there is but one company playing this piece, a fact which establishes the managerial assertion that we are to have the original presentation. The success of "Coming Thru' the Rye" everywhere is not only the talk of the communities in which it has been given, but it has attracted more attention and comment in the theatrical world than anything which has been produced in many years. There is something about this show which seems to be attractive to the public even before it is presented in a community, because upon its first visit it is said to draw capacity audiences. But it remains for the return engagements to demonstrate to the fullest extent the immense popularity of the entertainment. Whenever "Coming Thru' the Rye" has been announced for a second engagement in a city, the result has been invariably the same. All of the seats have been sold within a few hours after the opening of the sale, and this fact may be taken as the strongest indication of the attractiveness of the production. The organization is made up of eighty comedians, singers and dancers, all of whom have been identified with the splendid success of the piece, and the scenery, costumes and electrical effects are described as magnificent and massive to an unusual degree.

"Way Down East."
 "Way Down East" is a descriptive story of New England farm life, exemplified in its quaint and homely characters, set out in bold relief against a background of rustic honesty and simplicity—the play, although as familiar as any play possibly can be, from its having been before the public so many years, is seemingly still as well anticipated as though comparatively a new vehicle.

Mr. Brady is sending one of the best quartettes he has ever had in the show this season, and the good old-time songs that one hears only when "Way Down East" comes around, will be rendered from the corner of the porch by the berry-pickers after finishing the toil of the day. It is not difficult to account for the phenomenal popularity of "Way Down East." It is a story of plain people, telling an everyday tale, with the ingredients of sunshine and laughter and clouds and tears so deftly dramatized and so splendidly acted that it is able to be played for years to come to the same high appreciation that continues to mark its course in the greatest theatres in the country.

FROM BEHIND THE CURTAIN.

Harrison Grey Fiske discussed, at a dinner in New York, the art of acting. "I believe," said Mr. Fiske, "in subtlety, silence, and restraint. A nod, a shake of the head, a silent pause—these things are often more effective than the most violent yelling and ranting."

"Life is that, subtle and silent. What, for instance, could be more expressive than this scene, a scene without a spoken word, that I once witnessed in the country?"

"An undertaker stood on a corner near a noble mansion. He elevated his brows hopefully and inquiringly as a physician came from the house. The physician, compressing his lips, shook his head decidedly and hurried to his carriage. Then the undertaker, with a sigh, passed on."

It is an old story, but it is a Barrymore one at the expense of John Drew, the uncle of the Barrymore trio of children, Ethel, Lionel and Jack. And it is told by John Drew himself. The scene was the Lamb's club. The character were Mr. Drew and a gentleman whose name is not incidental to the story. Drew was asked by the gentleman to what he owed his success in his chosen profession. He replied: "To Maurice Barrymore's children."

"How so?" queried the individual referred to above.

"Well, you see, at the end of their nightly prayers each of the children has been taught by their father to say: 'Please, God, bless papa and mamma, and make Uncle John a good actor.'"

William Collier comes of a well known theatrical family. Edmund Collier, his father, was a tragedian of note, and William's mother, whose stage name was Henrietta Engel, was a well known premier dancer. J. W. Collier of the firm of Shook & Collier, who ran the Union Square theatre in New York for many years, was William's uncle. His sister, Helena Collier-Garfield, is now playing the part of the Denver widow in "Caught in the Rain," and he has cousins galore in the profession.

At an early age, after a tour with a juvenile Pinafore company, Mr. Collier was a call boy at Daly's theatre in New York. After leaving Daly, the present Charles Frohman star joined David Henderson's extravaganza company and played for one summer at the Chicago opera house, when he became one of the late John Russell's comedians and appeared in "The City Directors."

Then he formed a partnership with Charles Reed, and together they starred in "Hoss and Hoss," a musical farce, which was Collier's first attempt as a playwright, and a successful one. At the end of a year Reed died, and Collier continued with the play for two years more, after which he let it out on royalty and finally sold it.

It is a singular fact that Collier never took the part of a young man until six or seven years ago. As an actor he reverses the usual order of things and grows younger as years pass by. After "Hoss and Hoss" the hit spots in his career are "The Man From Mexico," "Mr. Smooth," which he wrote; "Little Christopher," "On the Quiet," which was written by Augustus Thomas for Nat Goodwin, he turned out to be one of Collier's greatest successes; a three years' engagement with Weber and Fields, then "The Dictator," Richard Harding Davis, his first venture under Charles Frohman's management, and to come down to the present, "Caught in the Rain," which he wrote in partnership with Grant Stewart.

Mr. Collier has appeared for one season at the Comedy theatre in London, where he was received with much favor, and last summer he visited Australia, playing "The Dictator" and "On the Quiet."

"In Arkansas," remarked William J. Kelley recently to a friend, "there is a little crossroads store which used to fly a sign to the effect that within one might purchase 'eggs, butter, gincham and caliker by the yard and pound.'"

"Over in Brooklyn," replied his friend, "there are two signs that always amuse me. One reads: 'Restaurant for Ladies and Gentlemen Oysters.' The other, on a glove shop, is: 'Skins dyed to match hats and coats.'"

Thomas Jefferson, who stars in "Rip Van Winkle," says: "Tragedies only

SALT LAKE THEATRE GEOD. PYPER MANAGER

COMING SAT. AND NIGHT FEB. 15

MR. HENRY W. SAVAGE OFFERS HIS
NEW ENGLISH GRAND OPERA COMPANY
 Especially Organized for the American Production of Puccini's Beautiful Masterpiece

MADAM BUTTERFLY

The Grand Opera Sensation of Both Europe and America.

50—Orchestra—50 GRAND OPERA CHORUS 3—Great Casts—3

PRICES: \$1.00, \$1.50, \$2.00, \$2.50 and \$3.00.
 No 'phone orders. No mail orders except from outside patrons. Sale begins Feb. 12, for cash only. No reservations. First three rows removed for orchestra.

Evenings 7:30 and 9:00
 Matinees 1:30 and 3:00
Grand Theatre
 Direction Pelton & Smutser.
 C. W. Anderson, Res. Mgr.
 MATINEES WEDNESDAY AND SATURDAY 2:30 P. M.

Entire Week Commencing Tonight
 Matinees Wednesday and Saturday.

Holden Bros. & Edwards' Big Scenic Production,
What Women Will Do
 If you have read Dickens' "David Copperfield" you will like this play.

See the Micawber Happy Family, the Great Shipwreck Scene, and "What a woman will do for love and revenge."

As many laughs as a farce comedy. Plenty of Specialties.

Commencing Sunday night, Feb. 16, BIG HEARTED JIM.

LYRIC THEATRE

SOUTH MAIN STREET FAMILY THEATRE.

The Utahna Stock Co. Presenting the Famous Drama
Tonight—HAZEL KIRKE

Commencing Monday, February 10th, dramatization of Alexander Duma's masterpiece.

The Count of Monte Cristo
 Five nights and Wednesday matinee

Prices, 10c, 20c and 30c; matinees Wednesday and Saturday.

SALT LAKE THEATRE GEOD. PYPER MANAGER

Monday evening, Feb. 10.

Two Can Play at That Game

AND
Miss Civilization
 For the benefit of
 Free Kindergarten.

Seat sale now on. Prices 25 cents to \$1.00.

Claude J. Nettleton
 TEACHER OF VIOLIN.
 Studio 512 East Third South St.
 Telephone: Bell 4262, Ind. 4076.

draw well in prosperous times. When money is tight the people want farces. "When the public is on Easy street it is willing to be sympathetic, and it will then go freely to a sad play. But when the public is in hard luck it wants to forget its troubles and it goes only to farces and musical comedies, for it knows that a stage tragedy would recall to it too poignantly its own woes."

Blanche Walsh was telling of a recent shopping tour.

"In one of the scenes in 'The Straight Road' I carry a rosary in my hand," said she. "I went into a big department store and said to the first shop girl I met:

"I want to get some prayer beads." "She looked at me with a story eye and replied as though she was repeating a lesson:

"Third floor, foist aisle, enthusiastic department."

"So it was in the 'enthusiastical' department that I got my beads."

Rose Stahl of "The Chorus Girl" tells an amusing story about her first visit to Glasgow. Her little Scotch dresser gave her an insight into certain conditions. Miss Stahl says: "After my act she came to me and said: 'My certy, the folk in the gallery were weel behaved this nicht. An' there wasna a chorus oot there either.' 'What chorus?' I asked in wonder. 'Why, this is the first week they hanna had the chorus, three girls on each side of the stage, so that when the lads in the gallery dinna like the act they can throw bottles an' things at the chorus and not hurt the actors and actresses.'"

"Well, they did not throw things at me, and they seemed quiet as mice, so I suppose I must have had a tremendous success. Still, I cannot quite get out of my head that poor chorus that must sit on the stage and be thrown at, so that the high priced 'artists' may not be maimed by the gallery. I dare say the girls grow to be expert dodgers in time, but it is not a particularly inviting 'vocation.'"

Vienna Walnut bread cannot be excelled. Ask your grocer or phone 1981.

Orpheum

THEATRE

ADVANCED VAUDEVILLE

ALL NEXT WEEK.

LILLIAN BURKHART & CO.

In "The Lady and the Bracelet"

SYDNEY GRANT.

Dancer, Mimic and Impersonator

CARON & FARNUM.

Aerobic Comedians

JOE LA FLEUR.

Daring High Ladder Gymnast

MR. & MRS. CLARKE

Musical Revelation on the Banjo

WILBUR MACK & CO.

In a Musical Farce, "The Bachelor and the Maid"

KINODROME.

Motion Picture

ORPHEUM ORCHESTRA.

Every evening 8:15 (except Sunday).

7:30, 9:00, 2:30. Box seat, \$1.00.

Matinee, 2:15 daily (except Sunday and Monday), 5:00, 7:30, 9:00. Box seat, 75c.

AUDITORIUM

Richards Street.

If you would be graceful, learn to roller skate. Ladies taught free at all sessions. Open mornings, afternoons and evenings. Held's Band.

There are Times

When pain can be instantly relieved by applying heat. The practical way to do it is with a

HOT WATER BOTTLE.

We carry bottles separate or with syringe combined (a handy combination); also syringes separate and other rubber goods of the dependable sort—made from purest rubber. Prices will interest you.

Halliday Drug Co.

Between Salt Lake and Orpheum Theatres



RENA VIVIENNE.
 Who sings the role of "Madam Butterfly" in the play of the same name.

THIS WEEK AT THE THEATRES

- SALT LAKE THEATRE—
 Monday evening, for the benefit of the Free Kindergarten association, "Two Can Play at That Game" and "Miss Civilization."
 Saturday matinee and evening, "Madam Butterfly."
 GRAND—This evening and all week, matinees Wednesday and Saturday, "What Women Will Do."
 ORPHEUM—Tomorrow evening and all week, matinees every day except Monday, vaudeville.
 LYRIC—Tonight, "Hazel Kirke;" tomorrow, for five nights, "Monte Cristo."

The week opens with the presentation of two short plays by home talent for the benefit of the Free Kindergarten association. If the talent were of the usual amateur order the cause for which the plays is to be given would be a good house and a large "scate." But when one knows that such actors as John D. Spencer, Mrs. C. E. Richards and David C. Dunbar are to be in one play, while Miss Jasmine Young, M. J. Brines, Mr. Spencer, Mr. Dunbar and Ed Thorn will comprise the cast of the other, there need be no excuse for the "amateurs." Nearly all of these have been seen before, and some of them at least are not to be classed in the amateur bunch at all.

The two plays promise to be about as interesting as any short plays ever given here. The first is a clever little society drama called "Two Can Play at That Game," and is adapted from the French of Eugene Pleron, and Adolphe Laffertier. It was played here some two years ago by Blanche Bates under the title of "My Aunt's Advice," and was the curtain raiser for her performance of "Madame Butterfly." The characters are the three first named.

"Miss Civilization," the second play, is by Richard Harding Davis and is said to be his very best. It is a thrilling little burglar story, in which the three burglars are Mr. Spencer, Mr. Brines as Reddy the Kid, and Mr. Thorne. Miss Young is the only woman in the play, and her friends have all been amazed at her histrionic powers. Mr. Dunbar is the hero in the rescue scene.

This will be the first appearance locally of Mr. Brines in the dramatic field, although his work in musical lines is well known. He has had considerable experience in dramatic work, however, having belonged to several organizations in the east. In addition to the two plays given, Miss Angela Morey of New York, who is a new reader in the town, will give some readings between the two acts. Miss Morey's work is most highly spoken of, and her reading will be "The Light House Keeper," by Van Dyke, and "A Woman in a Shoe Shop," by Fisk.

PRESS AGENT'S PROMISE.

"Madam Butterfly."

Two complete casts of artists for "Madam Butterfly," including all the favorites heard in this city last year, together with several new ones brought from abroad by Henry W. Savage, especially for this year's production of the fascinating Japanese opera, have been named to sing in Salt Lake City, when the big company returns to the Salt Lake theatre next Saturday.

Colonel Savage has sent us a number of superb organizations in the past few years, among them "Madam Butterfly," but from all eastern reports all has brought forth nothing to compare with this newer English grand opera company, which took the musical world by storm when "Madam Butterfly" was reintroduced this season. This will be the second visit to Salt Lake City of Mr. Savage's pet aggregation of English singing artists in "Madam Butterfly." There are four prima donnas engaged for the picturesque title role in "Madam Butterfly," and at least three artists for the other exacting roles wherein alternate singers are employed. Out of this triple cast, Salt Lake will hear two, giving an opportunity to welcome across the footlights at the Salt Lake theatre nearly all of the celebrated stars, favorites of the previous season, and a chance to hear newer artists who are destined to win equal favor. The leading characters will be allotted as follows:

- Cho-Cho-San (Madam Butterfly, a gelsa)—Miss Phoebe Strakosch.
 Matinee—Miss Rena Vivienne.
 Suzuki, the Japanese maid—Miss Ethel Houston.
 Matinee—Miss Harriett Behnee.
 Kate Pinkerton, the American wife—Miss Emily Cole.
 Matinee—Miss Elane Gilbert.
 Night—Miss Elane Gilbert.
 Pinkerton, the navy lieutenant—Matinee—William St. Willis.
 Night—Vernon Stiles.